



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## AMERICAN WATER-COLORS IN ENGLAND

Robert Burns's "O wad some Power the giftie gie us to see oursel as ithers see us!" is no less applicable to art than to the more mundane incident of which the poet wrote. The recent exhibition of American water-colors in England was a new venture on the part of our native artists, and a decided novelty to their British confrères. The show provoked comment and comparison, and it is both interesting and instructive to note the impression made and the judgments expressed—judgments possibly doubly valuable as being from a foreign standpoint.

For the proper understanding of what London said about the New York Water-Color Club's first exhibition in England, it is necessary to give some idea of certain local conditions. England, not altogether without reason, looks upon herself as the home of painting

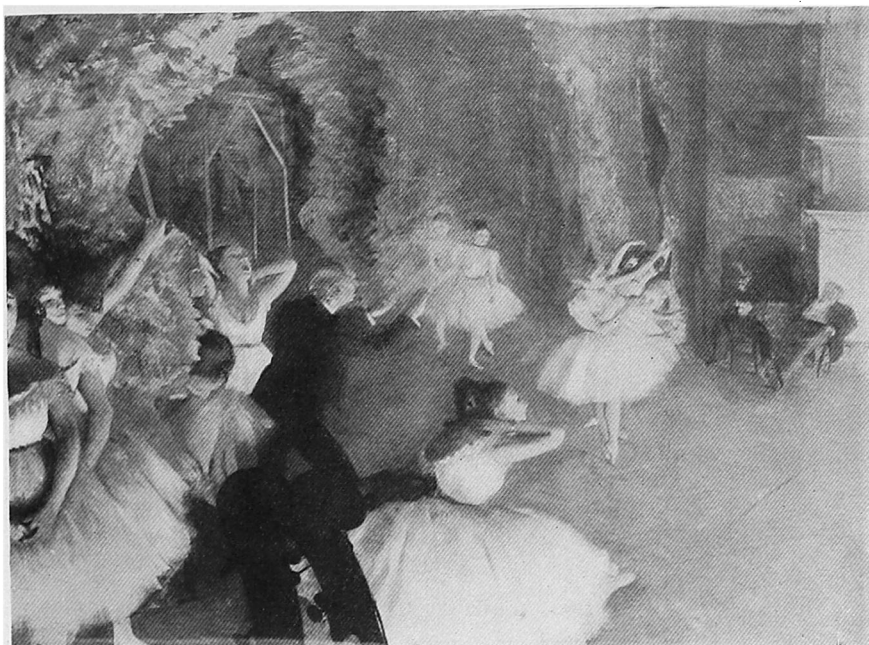


LES COURSES  
By Edgar Degas

in water-colors, and especially of a form of water-color painting which is here called legitimate, or pure. Purity in this sense involves the use of transparent color, and the strict avoidance of Chinese white, tempera or body-color of any kind. Now, many members of the New York Water-Color Club are addicted to the use of body-color. If they wish to get an effect by means of body-color they have the temerity to try, and often the audacity to succeed.

It is true that many of the younger water-colorists in London depart in little fashion from tradition, but this is still thought illegitimate by the greater number of those who are interested in art, whether as painters, writers, purchasers, or simple spectators. Although a self-evident absurdity, it is nevertheless a fact; and it is not only in England that you find to-day forms of art in which the means are thought, in one sense, of more importance than the end.

Another point is, that the modern gallery in which the exhibition was held was recently moved; and again, the standard of its exhibitions has recently changed. True, it was in New Bond Street before, but now it is in another part of New Bond Street; and even though the new premises were better and the new standard was better, it must be remembered that England is a conservative nation, predisposed to look upon any change with disfavor, simply because it is a change.



LA RÉPÉTITION DU BALLET  
By Edgar Degas



BALLET ESPAGNOL  
By Edouard Manet

Moreover, New Bond Street and the West End generally are usually full of exhibitions. You need hardly cross the street to see an exhibition, and many of them are excellent, many old favorites, and many widely advertised. The writers on art have too much to do. It seems likely, as Rodin suggested, that London is becoming the center of the art world. As such it is naturally crowded, and this in itself, apart from all other conditions, is a reason why newcomers should have much difficulty in finding favor.

Thus to say that the first exhibition of the New York Water-Color Club was favorably received really means more than the words would seem to imply. The nature of the reception can probably be best shown by quoting some press opinions cabled to this country, without attempting to select the most flattering or to avoid those which are least so.

The Times was somewhat patronizing. After recognizing that the club was "an institution of respectable age," it called the show "rather interesting." It should be said that very interesting shows are often beneath the notice of the Times. Mr. Hallowell's sketches for altarpieces, "designs in the manner of the sixteenth century," were "rather striking in design and effective in color." Colin Campbell Cooper's views of modern Philadelphia "showed a rare power of getting poetry out of prose." Arthur I. Keller was "remarkable for

his grasp of character and for his expression of it." Emma Lampert Cooper and Albert Herter also met with the approval of the Times.

The Morning Post, a paper of much influence and high standing, opined that the club "certainly produces good work," and after mentioning a dozen members specially, called the whole "an interesting display."



JEUNE FILLE AU PANIER  
By P. A. Renoir

The Daily Mail, which has a larger circulation than any other daily in London, said that "the hundred odd drawings are of high all-round excellence, and in most cases treated with considerable freedom and freshness, and with a notable absence of stippling." Here, and in several other papers, mention was made of "brilliant still-life studies by different artists who need not fear comparison with our best exponents of this unjustly despised class of subject."

According to the Daily Express, the display was "of singular interest,

both as regards the excellent quality of the work and the originality of the subjects." The Court Journal thought it "more than satisfactory to find the New York Water-Color Club holding an exhibition in London," held that the show "gives great promise for the future of American art and artists," and hoped that it would meet with "sufficient appreciation to induce our American cousins to hold an annual exhibition in London."

The Builder considered it "a very interesting exhibition, but not what we should call a water-color exhibition." The reason is, of course, the frequent use of body-color, and this was referred to in other papers. But the Builder perceived "a high standard of excel-

lence of its kind," mentioned "some powerful figure pictures," and said that the still-life subjects were "all good"—which is saying much.

The foregoing are typical of a score of notices which appeared in the London press, and there seemed to be few if any of the exhibitors who were not mentioned by some paper. Mr. Cooper's sky-scrapers were mentioned as often as anything, and the work of Edward Potthast was sympathetically noticed—though not to the exclusion of many others. The funniest notice—not meant so, of course—appeared in the *Daily Chronicle*, explaining that "the intensely prosaic life of America no doubt predisposes her artists to mysticism by a natural reaction from the anti-artistic conditions of their environment. It is at any rate noteworthy that several of the chief figure pieces are charged with the same strange romantic sentiment that characterizes so many painters of the Old World, like Rossetti or Burne-Jones, Mareau or Bocklin. Mr. Albert Herter's 'Spirit of the

Renaissance,' for example, and Miss Clara Parrish's 'When It was yet Dark'—a graceful picture of the holy women going to the sepulcher on the resurrection morning—are designed in that modern Mediæval manner which one had thought to be a distinction of European art. Several other clever drawings show with equal clearness the effect of Parisian training. . . . The American note is struck for once in a rather hard picture of a nude Indian boy 'Roasting Corn.' " "Struck for once" will seem to readers somewhat amusing.

Against this discovery of the American note, however, must be

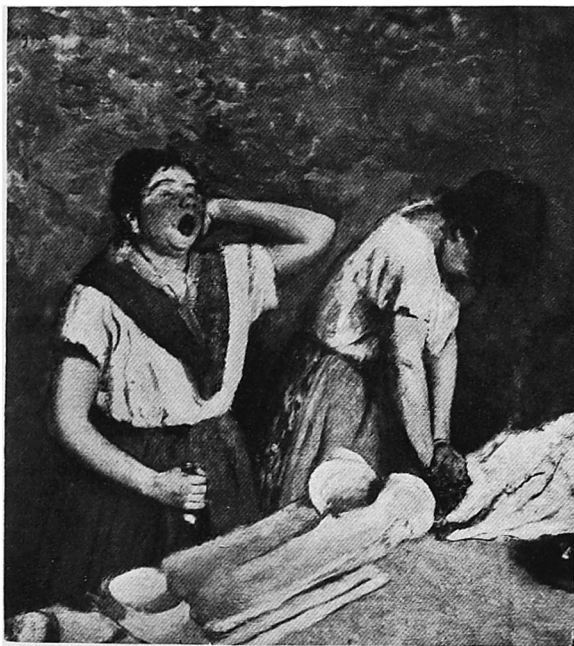


MARCHANDE D'ORANGES  
By P. A. Renoir

set off the fact that the Daily Chronicle did not fail to see Mr. Moser's "Adirondacks," which was described as a "romantic impression." E. Irving Couse was the painter of "the American note." Elsewhere his picture was spoken of as "ably modeled."

An English water-colorist, successful at all the leading exhibitions, when asked for an opinion, proved to have been very much inter-

ested in the work from New York, and had much to say of its technical ability and freedom from conventionality. Some of the painters specially mentioned were Charles Warren Eaton, Henry B. Snell, Walter L. Palmer, Luis Mora, Rhoda Holmes Nicholls, Anna Fisher, Jules Guerin, Childe Hassam, and again Mr. Cooper, Mr. Keller, and Mr. Moser. The influence of Bastien Lepage was noticed in "Late Afternoon," by August Tranzer. John La Farge was thought poorly rep-



LES DEUX BLANCHISSEUSES  
By Edgar Degas

resented in this exhibition. The rich coloring and ingenious composition of Mr. Hallowell were spoken of, and it was also pointed out that the prices asked were, as a rule, from twenty to fifty per cent higher than those which Londoners would be likely to expect. For this reason it was not thought likely that the sales would be at all satisfactory. Good modern work can be bought in London at very moderate rates.

L. C. HADDON.

